

SPRING

'16

NO. 164

THE CLARION
CALL OF
THE SOHO SOCIETY

SOHO clarion



•
Zest Pharmacy

•
Stan Evans R.I.P.

•
Soho's Film History

•
Soho Society AGM

•
We're watching





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From St Anne's Tower



It's a new year since our last issue, and 2016 is upon us. Any lingering traces of seasonal celebration have long been swept away by January's rains and winds. In Soho people wrap up warm, and put their heads down. Roll on springtime.

But the wheels of Soho keep spinning, and its vibrancy continues undimmed. No more so than in Soho's

plethora of production, post-production and VFX film companies that make up such an important part of the square mile's creativity and character and economic success.

In this issue we celebrate this sector with its endless range of special skills that makes Soho such a valuable resource for the film maker. With so many of these specialties now being digital of course, moving away from Soho is a real option. Images and soundtracks can fly back and forth with the greatest of ease, and the offices and studios with the people in them can be in areas where rents are lower.

But Soho still has a great deal going for it. It has critical mass, where clients can find all their facility partners within a

stone's throw. Still a huge asset and incredibly time efficient. It has some of the best hospitality and entertainment venues in the world. So business can be interwoven with good food at famously established or new, cutting edge restaurants. And at the end of the day, great live music, a top show, or an evening in Soho's bars or clubs.

These synergies are very real. But the threats are very real too. The impact of constant redevelopment, and noise and dirt and vibration on the work of a sound studio can be calamitous. And once a multi-million sound studio has moved away from Soho and established itself elsewhere, it is not coming back any time soon. Once a film studio has moved its supply base ditto.

Soho undoubtedly still has great advantages. But we all know how quickly these things can change. So it is a message to Westminster and to developers and to Crossrail to safeguard the very businesses that create Soho's economic success; that provide direct employment and sustain so many downstream enterprises.

What do you think? Keeping the specialness of Soho depends on you too. You can contribute. We are always keen to hear your opinions. And we welcome your involvement and support. Please do get in touch (email: admin@thesohosociety.org.uk).

DAVID EVANS
Chair
The Soho Society



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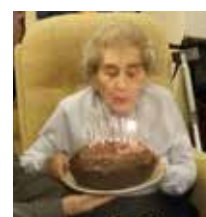
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WHAT'S HOT

Soho Radio London being awarded 5th best internet radio station in the world by Mixcloud.com

Rina Rotonda celebrated her 90th Birthday on Sunday 7th February with family & friends.



Listen to Rina being interviewed by Clare Lynch & Leslie Hardcastle here: mixcloud.com/sohoradio

.....

WHAT'S NOT

Zest Pharmacy on Broadwick Street closing after 66 years. (see article on page 25)

Stockpot on Old Compton Street closing after decades in Soho.

Kettners Restaurant closing. They are due to re-open under new management in 2018, however the first floor will no longer be open to the public.

The Soho Clarion is proudly printed by Pro Media, 3-5 Soho Street, W1D 3DG markfrancis@vtpromedia.com



Cover image of Stan Evans who sadly passed away recently, see obituary on page 24.

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SOHO Society

Soho is wonderful. It is vibrant and tolerant, diverse and edgy, successful and generous. Its history as a place goes back more than three centuries: home to composers and statesmen, craftsmen and playwrights, politicians and poets. Today the people who live here, and work here, or who just pass through, fall in love with Soho. And the Soho Society is one of the voices - not the only one, far from perfect, forever struggling for resources - that seeks to represent those who care for Soho, who want to protect and enhance its essence.

As a rule we talk in these pages about others; about the issues and personalities and events that currently catch the imagination of Soho. But today we are going to talk about ourselves. Bear with us ...

We came into being 42 years ago, from a campaign that prevented the destruction of Piccadilly Circus. We campaigned for Soho to become a Conservation Area, protecting so much from encroachment and redevelopment. This area is bounded by Regent Street to the West, Oxford Street to the North, Charing Cross Road to the East, and Lisle and Coventry Streets to the South. We fought, and won, against the sex industry. We established Soho Housing, and were part of the creation of the Soho Health Centre. We established the community centre at St Anne's Church. Today we are one of the oldest, and most active, amenity groups in the country ...

Planning: we have a formal consultative role. All planning applications to Westminster City Council are referred to us for review before going on to Westminster's own planning committees.

Each year there are about 400 planning applications affecting Soho, and the Society's Planning Committee, chaired by Matthew Bennett, reviews every one. The headlines of course are generated by the small number of major schemes. But the great majority of planning applications are for small changes to the structure or use of premises. Most of these are not controversial, and overall we object to only about a quarter.

Planning over the years has become much more professional, with much closer attention paid to conformance to policy and precedent. Arguments either for or against a proposal, to be effective, must be couched in these terms.

For this reason, as well as to deal with the volume of work, we now employ a part-time Planning Adviser, Steve Chambers. Steve is a real planning expert, and has significantly raised our game. Among many other contributions he is leading the changes that we ourselves have to make to conform as Westminster's procedures become paperless.

Soho now has a Neighbourhood Forum. This is a new structure in local governance, and has the potential to make a real difference. The Soho Society, largely through

Matthew and Steve and Andrew Murray, has been a driving force in its creation. Andrew also writes the regular "We're Watching" Clarion piece on Planning.

As with Planning, all Licensing, applications to Westminster City Council are referred to the Soho Society for comment before going to Westminster's own licensing committees. Each year the Society's Licensing Committee, chaired by David Gleeson, reviews well over 100 licensing applications affecting Soho. Again, most of these are not controversial, and we object to only to about a third.

Like planning, licensing has become much more professional, and for this reason, as well as to help us deal with the volume of work, Steve has extended his role into licensing. We are fortunate indeed to have someone so committed and talented on the team. We are also indebted to Richard Brown, Westminster CAB's Licensing Support Officer, who continues to give us invaluable help and support.

So Planning regulates the structures and usage of the built environment, and Licensing the conditions under which food and beverage, and entertainment, are offered. What about everything else that affects the way we live? What about noise, about pedicabs, about pavement usage, about health, about policing, about cyclists ... the list goes on.

This is the Living Environment, and in all its aspects the Society does its best to stay abreast of current issues and concerns. We add our voice on the side of those who live and work in Soho, always applying the "golden rule", to do unto others as you would wish them to do unto you. Sometimes we get involved in, or orchestrate, specific campaigns. Recent examples are the support for Berwick Street, as it copes with its major public realm and building projects; or the Soho GP doctors' surgery, where we and the community are fighting to keep local provision of healthcare in Soho. There are many other examples. But as well as these larger campaigns, we are always here day to day as a source of advice and support to people who have concerns.

Turn now to Communication. We publish Soho's quarterly magazine, the Soho Clarion, which aims to inform, to entertain, and to campaign. You are reading our 164th issue - a proud achievement indeed. We also host a weekly radio programme on Soho Radio - the Soho Society Hour. Each week 1-2 guests appear on the show and tell their stories about Soho. They may live or work in Soho today; or have lived or worked in Soho in the past; or have fallen in love with Soho as they passed through. We now have a wonderful oral testimony about Soho from hundreds of our guests.

Communication today extends of course to social media. So we keep a healthy and growing presence on Twitter, and Facebook, and Instagram. We are currently building, and will soon launch, our new website, allowing us to share pictures and videos of Soho's people and events. As well

as making many things, like applying to become a member of the Soho Society, so much easier. The website currently holds past copies of all the Clarions; and our new website will have recordings of our Soho Society Hour radio shows (which are presently available on Soho Radio's website).

And finally Community, at the heart of what we do. We run the annual Soho Fete, a joyful community occasion in Soho. This year it is 17th July – put it in your diaries! And this now will be the third year in which we have re-introduced the wonderful Waiters Race, and established a fund to help hospitality staff in Soho who have fallen on hard times. Add to this Silver Sunday, where we host a tea dance for the elderly. And we are planning this year to extend this programme to include many new events.

In doing all these things we seek always to be inclusive. Other campaigning groups – Save Soho, Soho Create, and others – are hugely welcome partners. And at an individual level we are always available to help anyone in Soho who needs advice or support.

So for a voluntary organisation, with such limited resources, we really do, as you can see from the above, achieve a

huge amount. And our thanks go to the many people, all volunteers, who contribute to this work. We are beholden to them all.

But there are three who are at our heart. Leslie Hardcastle, our President, whose knowledge of and passion for Soho infect us all. Matthew Bennett, one of the founders of that campaign to save Piccadilly Circus 42 years ago, past Chair, and highly active today in planning and many other areas. And Clare Lynch, who as our Administrator has brought an extraordinary commitment to the role and has moved what the Society achieves to new heights. We wouldn't achieve one half of the very great amount that we do without them. So here's to Soho! Here's to the people who live and work and visit here. And here's to the Soho Society and others who care and who give their time and passion and energy to maintaining and enhancing this amazing square mile!

Annual General Meeting at 6.30pm on Thursday 21st April in St Anne's Community Hall, 55 Dean Street, W1D 6AF

Below, clockwise from top left: Silver Sunday Tea Dance in collaboration with St Anne's Church, Soho Waiters Race 2015, Soho Village Fete 2015, Leslie Hardcastle and Clare Lynch at Soho Radio, 'The Soho Society Presents' every Wednesday 9am www.sohoradiolondon.com/player





Soho's past, present and future as a creative hub, the home of film

Lisa Gunning and Maus, Meard Street, Soho

Lisa Gunning

Commercials and feature film Editor & Director
@gunning1972

'I've been affiliated to Whitehouse Post for 21 years now; it was 1995 when I joined. I graduated from UCL and then went to St Martins to do an MA in communications. From there I got asked to be an account executive. I couldn't stand it - I didn't want to be doing a job like that, it broke my soul in half. Eventually I quit that and went to be a cash-in-hand runner at a company called Freedom Films. I found myself delivering film cans to a woman called Mitch Baker just off Berwick Street; I saw her using AVID, it was very new then, I thought she was the coolest thing ever. Eventually she showed me how to use it [AVID] - by night I would be loading rushes in and after a while I said I was an assistant, though I wasn't.

When I first saw Jonathan Glazier commercials, I thought I want to be in the room where he's making decisions; he was one of my heroes, a massive director. I found out it was Rick Lawley who was doing his editing at the Whitehouse. He was using a place called the Tape Gallery - a sound house on Lexington Street - and I would sit in reception so I could accidentally bump into him. I had gotten rejected from the Whitehouse three times. I still have three letters saying, 'Forget it, you're not getting a job here'. I was so determined, I literally stalked him like some weird person and eventually he gave me a job. Whitehouse Post at that point was full of waifs and strays like me so I fitted in. Rick gave me a chance and shortly after that I became an editor.

The mid-nineties was the heyday for creative advertising in Soho. It was all happening, all these amazing commercials were being made, budgets were gigantic, people were high on life and the creative process. It was all kicking off around Soho. I was living in Covent Garden at the time; I'd walk past Freedom Bar and just wished I could be one of the people there. It was the epicentre of gay at that time and I was coming out as a gay woman. Soho just became the most amazing place for me.

Whitehouse was at the top of its game. One day Paul Weyland (director of *Blackadder*) put me in touch with Anthony Mingella for a comic relief charity job. Next thing I know I am flying out to LA to cut little bits of *Talented Mr Ripley* and Anthony said, 'I am going to get you to cut a feature film for me soon'. I wasn't even 30, I was blagging; there is a huge difference between an advert and a film. I edited a Samuel Beckett short film for him called 'Play' in 2001.

Whitehouse Post are moving above Heal's this year - sort of Soho-ish. It's a combination of financial, as it's cheaper where we are going. We are also amalgamating with another company and the new building is more practical, while this is an old building. It's no longer necessary to be quite so close to one another, and if ground rents keep going up because of these greedy people then, yes, of course people are going to move out, especially those making features, (feature films) they can't afford it.

I can't bear the thought of not walking through Soho every day, it has been a sanctuary for me in my private and professional life. When I see things changing, like Zest pharmacy closing, I shed a tear. I know change should be embraced but we need to protect things for social and community use. Growth is one thing but destroying communities is another, I feel completely helpless.

Will the film industry still be in here in 5-10 years time? I think so. It's a creative hub of ideas, because advertising and film co-exist in such a small space. Soho is the place where all the people are, the equipment is here. For many, advertising can pay the rent, but budgets are going down.

'I can't bear the thought of not walking through Soho every day, it has been a sanctuary for me in my private and professional life.'

I feel lucky to have experienced Soho in the 1990s. There were clubs here, the film business, and I lived here, it all happened in one tiny place. A young person now would not be able to live in the West End and the businesses that they want to work in are dispersing. These centres of community and creativity will move to other places, but I would hold on with my fingernails to Soho because it is so historic.

In the future, to pretend I'm still working in the 'real' Soho, I'll walk down the alleyways like Tylers Court and Bouchier Street. It still feels a bit rough - these enclosed spaces smelling of piss can make you feel lucky about your life. Then I'll go to Blacks club with my dog, Maus, followed by coffee at Bar Italia. Maison Bertaux is another place I love so much - sitting outside and talking to those lovely people. Please can that not go.'

Colin Vaines

Film Producer and Save Soho committee member
@ColinVaines

'I grew up in a rather boring suburb of London, Croydon. The late David Bowie once said, 'The worst thing I can say about anyone is they are so f***ing Croydon'. When I was a child, my best friend's father worked for lots of newspapers like the Sketch and the Telegraph. He was a real character. They lived in a suburban semi but he was always off to the airport to cover crime stories all over the world and I thought he was the dog's bollocks. The other thing that happened was from the age of about five years old I was obsessed with cinema. I remember walking past a poster of *Jason and the Argonauts* and saying to my mother, 'I want to go and see that film'. My parents weren't interested in cinema but I went to as many films as I could get them to take me to.

I first came to the West End aged about 14. My sister got a job as a secretary in the 16mm department at Paramount Pictures on Wardour Street, distributing the films. Soho was incredible to a teenage boy, there was sex everywhere. This was the time



Colin Vaines, Soho Whisky Club, Old Compton Street, Soho

when there were about 100 or more sex shops in Soho. It was the most multicultural place I had been to in my life. I thought Soho was fantastic, I loved the vibe, the atmosphere, the energy, and I felt very connected. This was when I first met Mario Forte at the Star Cafe, and so began a lifelong friendship.

When I was 17 I got a place at the London College of Printing to study magazine journalism. When I graduated, I used my articles in our student magazine to get work at Time Out. In 1977 I joined Screen International; the publisher Peter King loved the fact I knew a lot about cinema, and couldn't believe how cheap I was. I worked there for 7 or 8 years working my way up to become the editor. At the time all the big film companies were in Soho and the American offices would ensure even for the most minor film they'd send the director, producer or actors over for us to interview. Our office was at 142 Wardour Street before we moved to Great Chapel Street, where Crossrail have now dug a big hole. I did most of my interviews in the basement of the Star Cafe. Everyone was smoking at the time, it was like being in a submarine under a cloud of smoke. I have never encountered anywhere that had such an incredible atmosphere.

By the early eighties I began to realise my ambition was no longer to be a film critic, I wanted to make my own films. I went to work for the National Film Finance Corporation whose offices were on Southampton Row and later went on to work as a film company executive both here, and in New York and LA, including working closely with Columbia Pictures, Miramax, Harvey Weinstein and Graham King.

I am old school, I liked the accumulation of production and post production companies in Soho. The density of film people in this square mile gave it a tremendous energy. I noticed changes beginning in the early 90s when several big companies like Disney moved out of Wardour Street to Hammersmith where office space was cheaper. You really noticed a change in the atmosphere. We are now living in a world where people can work from anywhere as long as they have a laptop and an internet connection. They are no longer tied to one place. A lot of people come into Soho to do their meetings, especially since the new wave of clubs started opening in the 80s. My meeting places are the Soho Whisky Club, My Place cafe, the Groucho and Soho House at 76 Dean Street which is absolutely beautiful.

In Soho now The Quarry, an editing house on Brewer Street, are moving north of Oxford Street; every film company from above the shops at 90-104 Berwick Street has been thrown out; and all the small businesses above 82-84 Berwick Street are about to be evicted for it to become luxury flats. New post production companies in Soho have rooms so small that you can't fit everyone in when you're working with actors. They are shrinking their operations to remain in the area. So many people are leaving Soho to move to bigger places in Bloomsbury and Fitzrovia but those areas don't have the same energy or vibrancy to me. Soho has for centuries had an energy that attracts people who make things, film is just an extension of that. It's also a great mix of high and low life. There are new offices being built here, however film companies like The Quarry are never going to be able to afford these new rents.

'I am old school, I liked the accumulation of production and post production companies. The density of film people in this square mile gave it a tremendous energy.'

Save Soho began after Madame Jojo's closed in November 2014. Tim Arnold, who I had known for some time, had his agenda about the music scene, and his brilliance was to get Stephen Fry and Benedict Cumberbatch involved. It wasn't massively thought through. It was a way of channelling everyone's anger, sadness and unhappiness about an area that they really believed in. I once said to Leslie [Hardcastle], just look on us [*Save Soho*] as the porno fluffers. You guys [*The Soho Society*] go in and finish off the job.

Save Soho and The Soho Society are both working on better public awareness of Crossrail 2. We still don't know what sites TfL have really explored. If that area of Soho is demolished it is really the end of Soho as we have known it. It is hard to see how it can stay the same with a station exit at both ends of Dean Street.

For me I still feel the energy here but am disappointed in the way that Soho's gone. The positives? I love the people who have a respect and feeling for the area. My Place cafe has only been here for a year, but it feels like it is part of the fabric of the area. I dislike everything that is temporary or ironic. I still step out of my front door and see people I know although I often find myself raging and frothing at the mouth at the scaffolding and another person having to leave Soho.'

Carole Humphrey

Managing Director GCRS

@laviniamaud

'I've worked all over Soho in my career. The couple of times that I have left this creative epicenter I have always found myself hurrying back 'home'.

How did it all start? When I graduated from university with a degree in Politics, I had to make the choice between working for the Law Society or in a recording studio. Although I have always harbored a keen interest in law, I opted for a career in sound (and in Soho), and found myself working at Studio G – a little facility owned by John Gale, on Wardour Street. Originally hired to handle bookings, I soon found myself learning all sorts of other areas of the business: everything from how to mic up a drum kit, to copyright law. I even memorized the name and phone number of every radio station in the country.

From there I went to work at IBC, 35 Portland Place – a very long way from Soho, to my mind - which was owned by Geoff Oliver and his partner Chas Chandler, who was managing Slade at the time. IBC was a very busy place, it had two studios plus a massive orchestral studio and I loved working there.

My next job was in a studio called Leeward Sound – it was opposite where the family planning clinic now stands in Bateman Buildings. That was one of the first studios to have video playback. They also had another facility in Meard Street. To access the studios you had to go up a flight of stairs past several sex workers' flats - a scenario that is very unlikely to exist any more.

One of the engineers was approached to set up on his own and he asked if I would like to join him. We bought a studio in Lexington Street, opposite where Technicolor is based today, and called it The Tape Gallery. I ran that until 1990 when there was a falling out and I left. I jokingly refer to what followed as 'The Wilderness Years'. I worked out of an office on Beak Street, doing everything from production and casting to choosing and clearing music for commercials. I learnt loads of stuff, so, actually, this was a really useful period, and, all the time, I was thinking: 'Shall I set up by myself?'

In 1992, I won £100K on a single, private bet and the person paid up (a story I'll share if you buy me a drink). I had sold my shares in The Tape Gallery and with those funds, the money from the bet, plus a government underwritten loan from Bank of Scotland, my business partner Ivor Taylor and I were able to set up Grand Central Recording Studios. We took a lease on the third floor of a building on Marshall Street, with post-production facility Molinare. In 2004, we moved to our current home in Great Marlborough Street. It took us a year to build the facility, which has studios on the ground floor and lower ground. We also have the 7th floor, which was turned into two penthouse studios last year. Sound studios are rooms within rooms – it is a really technical skill to build one and it costs a lot more than for instance, an edit suite, which can be more like a general office space.



Carole in GCRS studio, Great Marlborough Street. Photo credit: cfKane

How would I describe GCRS? We are one of the UK's foremost sound design and audio post-production facilities. We create sound design for TV and radio commercials and cinematic trailers. We also record voices for commercials, as well as ADR for broadcast and feature films. We work with the cream of the advertising industry in the UK and all over the world and have won many awards for our work on iconic commercials such as Nike: Write the Future, Jaguar: Rendezvous, Heineken: The Odyssey, Axe: Apollo, Ford Mustang: The Road Awaits, relaunching the car to the European market and BMW: Wolf, which was the first UK commercial to be recorded in Dolby Atmos.

GCRS has around 30 full-time, permanent team members. Most of our sound designers have been here from the start of their career and have worked their way up through the ranks – we have eight world-class sound designers and every one of them has been with us over 10 years.

'What's happening now is a kind of *Disneyfication* of Soho.'

It is important for us to be in Soho as we are part of this unique creative hub. In the old days it was really important to be here as you were literally delivering things within spitting distance. With the rise of the internet, our runners do not get out as much as they used to. However it is still vital for us to be here because there are all sorts of other creative things going on - it is inspiring to be in Soho because it is still quite edgy and exciting. Many of our clients still work in Soho - although they are moving further and further out. When clients come in to Soho to work, they want everything to be close together so that they can use their time in the most efficient fashion. They can

literally walk across the road from GCRS to Framestore. In Paris or LA there is nowhere like this, it takes twice as long to do anything.

This hub is definitely under threat by people who want to turn office spaces into flats.

Sadly, I think Soho is soon going to be unaffordable. The companies today that are buying freeholds are only interested in making money, not building culture. At GCRS, we make 'things' and, as a consequence of that, we make money. Soho was always a place where stuff was made - and still is a place where stuff is made. There is a massive craft skill set that has been here for a long time. When I first worked in Soho, there was a shop on Beak Street that only sold left handed things; in Silver Place there was a shop that only sold buttons, it was a beautiful shop. It had nothing to do with what we do but you felt part of the same community of making things.

I regret the loss of all those things that used to get made here. If you lose facilities like us you are taking out a cross-section of people from ages 19 to 60. If we were ever forced to leave, I would really, really miss working in Soho, it matters to me that much. You just feel safe, and at home, in Soho - it's really odd, I cross Oxford Street and I am in a different mode – and that's a feeling shared by my team, everyone here loves working here. Soho has a special place in people's hearts. It is now in danger of being seriously dumbed down. If it becomes a place that people only come to, to visit, rather than work, it will just become nothing, bland. What's happening now is a kind of 'Disneyfication of Soho' and people who care passionately about preventing that need to make their voices heard.'

Julie Parmenter

Managing Director Molinare
@molinare_post

'Molinare started 43 years ago and has been based on Fouberts Place since 1977. We employ 125 people here and a further 14 staff at Hackenbacker on Bateman Street. In December, we also completed the acquisition of the post production facilities of VET Ltd in Hoxton, so we're growing.

I have worked in many different industries and joined Molinare three and a half years ago. In the preceding 14 years, I worked in the car industry for BMW, MINI and Rolls-Royce in many different roles.

Prior to this, about 25 years ago, I worked for Tetra Pak, the packaging giant, with Steve Milne and Mark Foligno. They bought Molinare in 2003 now it's sort of come full circle. Molinare was going into administration in 2012 and Steve wanted to rescue the company having built it up previously and couldn't see it fail, so he asked me to come and run it.

My personal Molinare highlights from 2015 include *Pride* and *Virunga*. *Pride* is one of my favourite films of all time, I laughed and cried the whole way through it. *Virunga* is a documentary about corruption and violence in and around the Virunga National Park where the last remaining mountain gorillas are in danger and a British company wanting to drill for oil under the lake. It was nominated at the Oscars and the Baftas. People risked their lives to tell the story.

When the cameras stop rolling, film makers come to Molinare. They edit here, they do the sound and the grading and we will deliver the film - for example, in the case of *Virunga*, to Netflix. We can do part or all of the post production work.

Soho is a creative hub and Bafta and the BFI are only a walk away. We are in the quiet end of it here, I class this as Carnaby more than Soho, it's sort of on the brink of both. Here there's an evening life with all the shops and restaurants but not a night life. At a set time it closes, for us it's the perfect world. For our clients, they come and they love having everything on their doorstep. We can have Dustin Hoffman outside on the bench eating his lunch - he was here for four months directing on *Quartet*. He lived here and felt relaxed, there are so many famous faces here all the time, most of us don't take a blind bit of notice.

A real positive for us is Oxford Circus tube station. The cost of being in this area is quite prohibitive, for businesses to grow and also for staff to live. I petitioned quite hard with London First about the 24 hour tube and how that will help our business. We have to run our business around tube times. With the 24 hour tube we can make shift patterns that staff would want to work, for example, 4pm-2am. There aren't the right transport links yet. We are at the mercy of the transport links as people cannot afford to live locally.

A problem which has affected many businesses in the area is that of building work, specifically noise levels. Whilst we recognize that it is important to regenerate areas, we



Julie Parmenter, Molinare, Fouberts Place, Soho

also feel that it is important to retain the culture of Soho, of which we have been a part for so long. Westminster City Council are very sympathetic - they understand what the issues are. In September 2015 they changed their planning policy on change of use from office to residential, otherwise businesses would not survive. But obviously permissions have already been granted and that gives landlords 3 years before they have to break ground.

The creative hub is under threat. Other businesses are saying, 'I'm fine now, but in two years' time my lease will be up, so I'm starting to look elsewhere.' We all feel similarly, that we benefit from being in a hub where clients can walk from the sound house to the picture house. This is something clients can't do in LA where it is more unionised and companies are further apart. We all work together here, which also attracts investment from the US.

Lots of companies are looking at the King's Cross area, where Google and Facebook have moved to. It's important that we're all together and are located in the same area. I think this would be a huge loss to Soho if companies do move out. Westminster City Council say they want to keep creative industries in Soho but you can't relocate for a few years and then expect them to return. Sound houses cost millions to construct, so if you move away you are not going to move back unless you really, really have to.

We have just bought VET's post production facilities in Hoxton because we think we need a foothold outside of Soho, it is a creative area and a great alternative for our clients.

My favourite thing about working in Soho is the people, they are just lovely. This is why Soho's creative hub works -, it's about all making some magic...'

All About Eve

By CLIVE JENNINGS

Eve Ferret is a Soho legend whose natural exuberance and rumbustious performances have her audiences shedding tears of laughter and emotion, as she runs the gamut from slapstick to sentiment, with the most eclectic programme of music in London, from Ska to The Great American Songbook. Her great uncle was Gypsy royalty: Pierre “Baro” Ferret who played gypsy jazz with Django Reinhardt in the Hot Club de France, and she is fifth generation Pimlico, still living in the street where she was born, and fondly refers to “going up the hill to Soho”.

I first experienced La Ferret as half of the duo Biddie and Eve, who played to packed houses at Blitz in Great Queen Street, Covent Garden from 1976 to 1981. Their backing band included the enormously talented guitarist Roddy Matthews, who is still today her musical director, collaborator and accompanist. Around the same time Steve Strange started his club night there, and the whole New Romantic scene emerged, with Eve as a major player. In the year that is being celebrated as the fortieth anniversary of Punk, it was interesting to hear Eve opine in a nonchalant aperçu: “As far as I was concerned, Punk was over by Christmas, 1976.”

Such an ebullient character as Eve was a natural actress and she played opposite David Bowie in Julien Temple’s short film “Jazzin’ For Blue Jean” which led to her pivotal role as Big Jill in Temple’s “Absolute Beginners” (1986), a celebration of youth and Soho, based on Colin McInnes’ influential Soho novel. The streets and buildings of Soho were lovingly recreated at Pinewood Studios in what was then the biggest British film set ever built. Eve joined a stellar cast including Bowie, Ray Davies, Patsy Kensit, Stephen Berkoff and James Fox, with a whole troupe of “Blitz Kids” as extras, and music by Bowie and Sadé.

She recalls Bowie’s first eagerly anticipated arrival on set at 4am one morning, for a big street scene. He sauntered through the assembled cast making a beeline for her and casually said “Hello Ferret. How’s it going?” to the hushed respect of all present. Film, TV and theatre work followed including “Haunted Honeymoon” with Gene Wilder, not to mention supporting Duran Duran (hotfoot from the Top of the Pops studio) at The Astoria.

By 1997, Eve had had enough, and took time out to spend with her family. In 2010 she made a major comeback as a “Fabaret” artist, with energetic shows and residencies all over the West End, and our very own Soho Village Fete. Rapturous reviews, awards and the appreciation of peignoir (her garment of choice) fans old and new, has followed. She puts her success down in part to “not pandering to what people expect of a live show” in a set punctuated by stories anecdotes, asides, jokes, and often the liberal distribution of manges tout thrown at her audience!

Look out for Eve’s forthcoming EP and catch her show at the St. James Theatre on 25th March.

Soho’s Cinematic Streets

By PAUL RYAN

Even though the concentration of film companies in Soho has been heavily diluted of late, the streets still bear the traces of a long and fruitful association.

Wardour Street was once synonymous with film distribution but in the early days of cinema the business was centred in Cecil Court which links Charing Cross Road with Saint Martin’s Lane and is now a mecca for book-lovers. Cecil Court was home to around forty film-related businesses from 1894 to 1914 and was nicknamed “Flicker Alley”. The first distributor to move into Wardour Street was the American Charles Urban who arrived there in 1908 and occupied nos. 89-91. He specialised in documentaries, many of them scientific subjects or early “travelogues” and some using an experimental two-strip colour process. If you are passing his old building (which houses the Las Vegas amusement arcade) look up and you will see the name “Urbanora House” carved high atop the stone façade. A permanent (we hope) reminder of the movie pioneer who had such an important early impact on the street and its place in film history.

Walk along into Dean Street and you will find, on the left as you approach Oxford Street, Richmond Buildings which has changed beyond recognition since it contained the flat that Richard Widmark shared with Gene Tierney in the film noir classic “Night and the City” (1950). That film also featured fine location shots on the edges of Soho including Shaftesbury Avenue and Piccadilly. Moving east to Frith Street you will find the home of the eponymous anti-hero of “The Small World of Sammy Lee” (1962) played by Anthony Newley. His front door was once easy to spot because of a bent filial on its outside railings but someone, clearly not a movie fan, has straightened it recently so the current tenant is assured of peaceful anonymity. “Sammy Lee” features an opening sequence that has wonderful shots of not only Frith Street but also many others including Old Compton Street, Peter Street, Berwick Street and stretches of Chinatown – all the work of veteran cinematographer Wolf Suschitzky (now 103 years old) who had immortalised Charing Cross Road in his still photographs back in the 1930s.

And so to Greek Street and the Pillars of Hercules pub where, on summer evening in 1966, director Lindsay Anderson met David Sherwin and John Howlett, two young men whose film script “Crusaders” was a satirical view of their days at an English public school. Howlett went on to other projects but Sherwin and Anderson developed the material into “If...” (1968) which not only captured the rebellious spirit of its time but went on to win the Palme d’Or at the 1969 Cannes Film Festival.

Let’s end with a quiz question for trivia fans. Which Soho “face” spoke the first line in the Soho-set (but largely studio-filmed) “Expresso Bongo” (1959)? Step forward that well-loved denizen of the French House and Gerry’s Club, Burt Kwouk of “Pink Panther” fame.

SOHO Notices



Central London Samaritans is the founding branch of the helpline charity started by the Reverend Dr. Chad Varah CH CBE in 1953 to offer a listening ear to anyone in distress. Originally based at St Stephen's Walbrook church in the heart of the City of London, the charity moved to its current home at 46 Marshall Street in September 1987. It was in that month that the phone lines were turned on and, as the service runs around the clock, they've remained on ever since.

Each year our 450 volunteers listen to over 100,000 calls for help. Whether it's over the phone or face to face, by text or email, our volunteers give people the space and time to work through their problems in their own way and move forward. Volunteers never give advice and all contacts are completely confidential. For a lot of our callers it's about getting a response from a real person, being heard, not judged and offered a safe place to explore whatever is troubling them that can make all the difference.

You can drop in to the branch between 9am to 9pm every day of the year for a face to face chat with a listening volunteer. You don't need an appointment and the service is completely free of charge.

Our Outreach programme offers emotional support to some of Soho's most vulnerable people including the homeless, the LGBT+ community, those bereaved by suicide, young people and people in custody.

We run regular information sessions for anyone who is keen to find out more about the different volunteering opportunities that we offer. To learn more about these sessions and the service that we provide as well as details on other ways to support our charity, such as making a donation, please visit our website at: www.samaritans.org/cls



Visit us at:

46 Marshall Street, W1F 9BF

**Call us: 116 123
(Freecall UK & ROI)**

Text us: 07725 909090

Email us: jo@samaritans.org



Good news story from patients at Soho Square General Practice

The latest NHS patient survey, carried out by research company Ipsos Mori, was published in January and undertaken last summer/early autumn. Ninety percent of patients of our practice would recommend the practice to a friend, way above the local average of 72%. One hundred percent had confidence and trust in the last GP they saw or spoke to! Satisfaction rates were above local and national averages for almost all responses. One exception was for waiting times and this almost certainly reflects the fact that waiting times for the much appreciated morning sessions, when appointments are not needed, can be more than 15 minutes – but at least you can be sure to see a doctor when you need to and not have to wait for an appointment several days later.

The 90% (an improvement from 87%, already high, at the time of the last survey) will take the practice into "among the best" – below 90% is "OK". – on the NHS Choices web page used by patients seeking to register.

Although the response rate for questionnaires was relatively low at 22%, this is likely to reflect the fact that a substantial proportion of patients speak little or no English and are unlikely to have responded.

All credit must go to our two GPs and their staff. Credit is due also to our temporary provider, Haverstock Healthcare who, following a period of uncertainty and concern for patients, have enabled the practice to continue to provide such a good service to us all.

Full details of the results for Soho Square General Practice can be seen at <https://gp-patient.co.uk>.

PATIENTS ACTION GROUP



Keep the noise down!

Residents in and around the east end of Old Compton Street have been plagued for months by late night amplified music. It has not been uncommon for groups to gather around large and loud speakers. Great fun for them, perhaps, but way beyond what is acceptable noise even in this lively part of Soho.

It is surprising that there is not an easy solution to this disturbance. Various factors play a part in this. Legal powers are not as simple as the public might hope – for example, if equipment is confiscated it can be reclaimed after 48 hours. Also, whatever the government might say, police and council resources are simply not sufficient to do all those jobs that the public might reasonably expect them to do.

However, the Soho Ward Panel has identified this as a priority for our police Safer Neighbourhood Team. Together with the council, officers have been attempting to find ways to deal with the problem effectively. It seems that new community protection notices (CPN) and criminal behaviour orders (CBO) may be the best way to tackle it.

This does require community involvement, as the authorities have to be able to provide evidence of the nuisance caused but it can be done anonymously.

If you have been affected by this issue, please get in touch with PC Russ Gibson by email at: Russ.Gibson@met.pnn.police.uk or by phone on 020 7321 8016.

Above, image from Twitter
@MPSWestminster 10 October 2015

SOHO's Polluted Air Mapping 4 Change

In the last Clarion article we wrote about a study for air quality which combines PM2.5 (invisible bits of car carbon) and NO₂ (Nitrous Dioxide) which pour into the London atmosphere daily from transport.

Latest reports have estimated deaths of around 21,000 due to emissions and the cost to the NHS in treatment is increasing as more vehicles pollute city streets. Some vehicles that cheated their stated emissions are launching a campaign based on a campaign well established by the tobacco, chemical and oil industries called the 'four dog defence' (go to www.youtube.com to view this film).

Two Central London residents did a further air quality study in July this year showing emissions levels in Soho with the help of UCL and Mapping for Change. The map of the results is found below

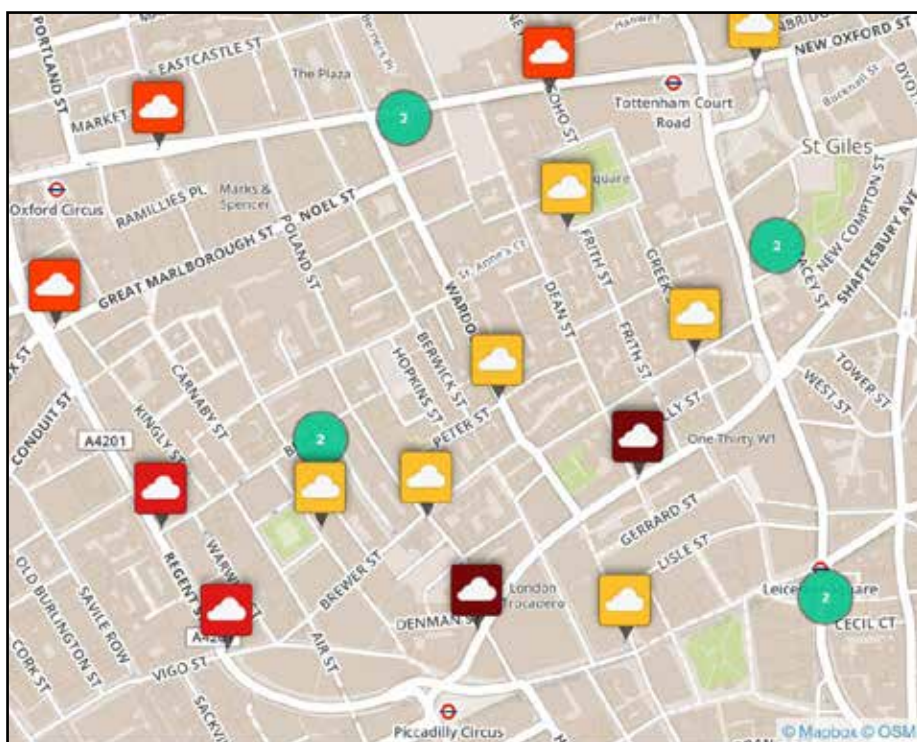
It shows how Soho is well above the permitted levels of emissions by the EU. The dark red and red are at levels far above standards suitable for health according to European regulations. In April Client Earth finally won a five-year battle in the Supreme Court for the UK government to deliver on their promises to reduce emissions and we still await their response to improve air quality. Under current Government

plans, the UK is not expected to meet these legal limits for NO₂ in greater London, the west Midlands and west Yorkshire until after 2030. This is 20 years later than the original EU legal deadline. <http://www.fleetnews.co.uk/>

Boris Johnson vacates office in 2016 having delayed the implementation of the Ultra Low Emissions Zone (ULEZ) until 2020. This important piece of air quality legislation has been delayed by the Mayor since 2011 and as a result, it will cost you money as part of your Council Tax will have to be used to pay EU fines, as multiple levels of your Government and Council have failed to implement these regulations to protect human health. You can ask the new Mayoral candidates to make firm commitments for London <http://www.londonelects.org.uk/im-voter> and ask your Council to help healthy Air Quality living through more support for ULEV. <http://content.tfl.gov.uk/ulev-delivery-plan.pdf>

Petitioning your Councillors and MP is the real solution. Democracy in action requires your participation in the facts. <http://cleanair.london/solutions/10-steps-for-clean-air-in-london/>

GARY HAYES



We're watching

LICENSING

DAVID GLEESON
Licensing Chair

Westminster Council's Licensing Policy is crucial in helping to maintain the delicate balance of residential and commercial interests in Soho's ecosystem. So we therefore review all license applications for the neighbourhood to check that they abide by policy guidelines. Soho is one of Westminster's most densely saturated areas for licensed premises (previously known as 'Stress Areas' but renamed

'West End Cumulative Impact Areas' in the recent policy revision) and special opening times apply. Often we see license applications for opening times beyond those recommended for the neighbourhood, so we are obliged to object.

But this objection is sometimes done with a heavy heart: following policy sometimes means having to object to places that we would define as unique, interesting and

convivial – in other words, premises that perfectly fit the idea of what we'd like to see in Soho. I can think of successful and well-liked bars, cafes and restaurants that have applied for late hours and alcohol licences that we have objected to as they are outside policy guidelines and close to residential accommodation. Sometimes Westminster's Licensing panel have agreed and declined the application. But sometimes they have not, or the applicant has

tried again, and the business has gone on to be popular and flourish, with no negative impact whatsoever on residential amenity.

I'm saying this to give an idea of the inexact science that is Licensing and how, despite years of experience watching and monitoring the Soho environment, it can still be very hard to predict the pace of growth and change. Watch this space.

PLANNING

ANDREW MURRAY
Member of The Soho Society Planning Group

A mixed bag of items to report for this edition of the Clarion.

The Broadwick Street/Berwick Street area still has a good claim to be the epicentre of development in Soho. Trenchard House must surely be near completion, although it seems an error in the level of the building in relation to the street has caused complications. By the time you read this, resurfacing of Broadwick Street between Berwick Street and Ingestre Place should be well under way and the council anticipate the street being blocked until the end of April.

Meanwhile both PMB and Soho Estates are due to begin new phases of their redevelopment works soon, alongside Berwick Street Market and at Walkers Court respectively. Rumours had circulated that PMB were selling their Kemp House site, which could delay building work even further. However, PMB have categorically denied this,

and it seems that even if a sale is agreed PMB will still be responsible for completing the development before any sale could be completed.

Of course, Broadwick Street/Berwick Street does have considerable competition, as other significant building sites continue to have an impact across Soho. The Planning Group recently saw proposals for amendments to plans for the two major sites above the Crossrail development along Charing Cross Road. These were generally acceptable and indeed improved the public space which will be outside Nimax's new theatre in Sutton Row, leading to St Patrick's Church and Soho Square. However, we reiterated our concern at the lack of public toilet provision in the new Crossrail station at Tottenham Court Road, and underlined that any developer who did provide public toilets would be making a very positive contribution to Soho.

We made the same point to Soho Estates when they presented their plans for Ilona Rose House, another major development which includes the site of the old Foyles building, further down Charing Cross Road.

London Fashion Week, held at the Brewer Street Car Park in the autumn, seemed to be well-managed and caused less disruption than might have been expected so we did not object to plans for their next event (February 18-23). However, we did ask that the noise impact for Peter Street residents be reduced. We also suggested that visitors should be encouraged to arrive on foot where possible.

Two wider issues have come to our attention. Westminster Council consulted more extensively than usual on the proposal for a 72 storey tower in Paddington. We joined many others in objecting on conservation and heritage grounds, as the visual impact of the tower would

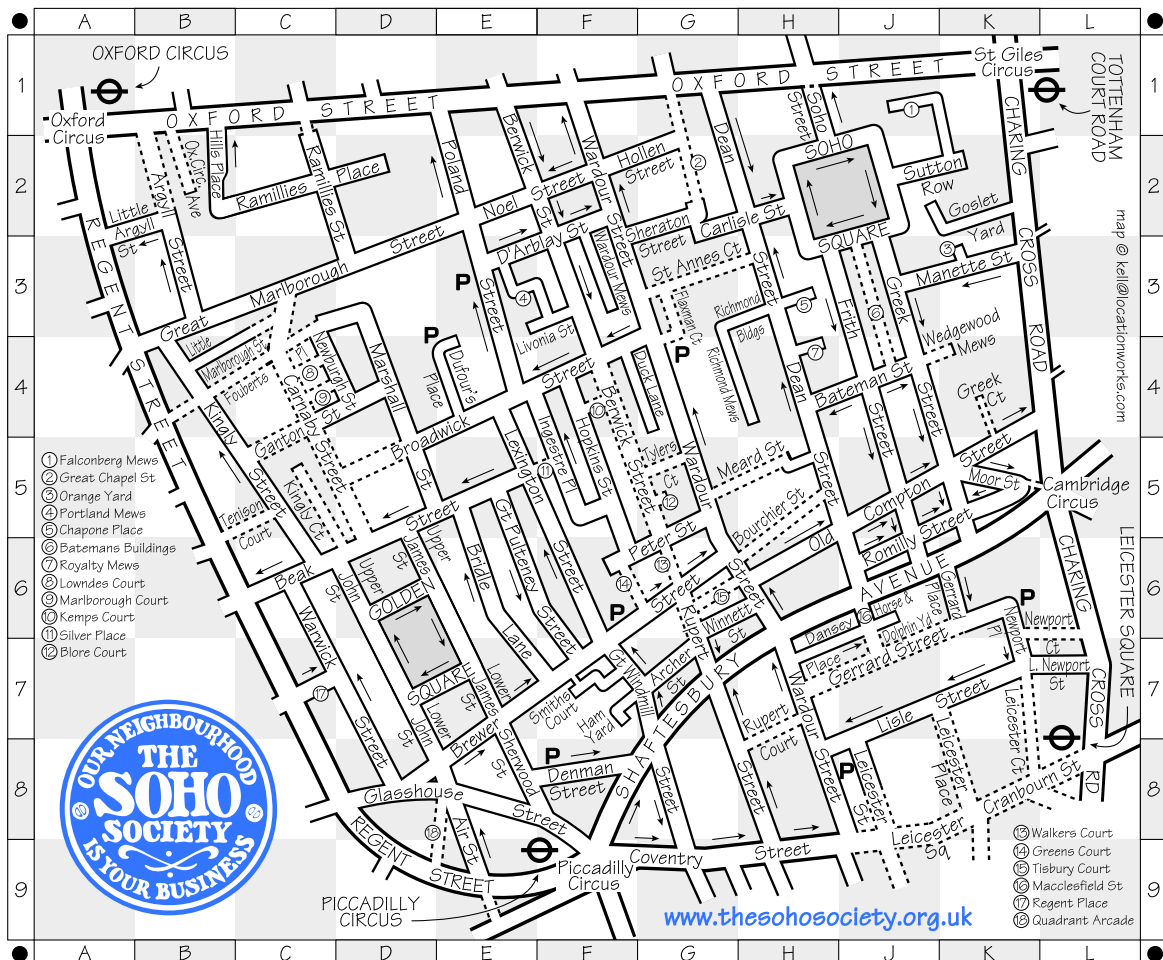
have been harmful and set a damaging precedent. Readers will have seen that this proposal has now been withdrawn, but it is not yet clear how significant changes in a revised application will be.

Westminster has also been consulting on its proposal for a Cycle Quietway linking Fitzrovia to Pimlico. While we applaud the idea in principle, we have a number of concerns about the practicality of two-way cycling alongside regular vehicle traffic for the Wardour Street section of the proposed route. Wardour Street can already be a difficult environment for pedestrians so this seems particularly problematic, given that the number of pedestrians in Soho is expected to rise substantially once Crossrail 1 opens.

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SOHO NEIGHBOURHOOD FORUM UPDATE

WE'RE WORKING ON IT

Following a successful Training Day last November, January saw members of the Soho Neighbourhood Forum getting down to work in topic-focused groups. There are six groups in all - Living in Soho, Working in Soho, Heritage, Environment, Commercial Activity and Getting Around - each aiming to identify the key issues relating to their particular aspect of planning in Soho.

The next few months will also involve identifying data that will be necessary in order to develop robust planning policies, as well as further community consultation to ensure that all the relevant issues are being considered.

The Forum Steering Group intends to revamp their Plan for Soho website soon to make it more accessible for members and others who may be interested in getting involved. Visit planforsoho.org for more details or to pass on your ideas about how Soho's unique character can be maintained and enhanced.



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CURZON



WARDOUR STREET...*the home of film*

On 28th December 1895 an express train hurtled towards a paying public seated in the Grand Café on the Boulevard des Capucines in Paris. It is said that some people ran out into the street in panic. It was no ordinary train for it had been projected on to a large screen by the Lumiere Brothers using "Le Cinematographe", their new motion picture invention. Scholars regard this event marks the birth of cinema.

Four months later, in hot pursuit, the American inventor Thomas Edison unveiled his "Vitascope" in the Koester BIAL Music Hall in New York

Here was the birth of a new form of entertainment, a new industry, and a new art form,

During the preceding twelve months many inventors, entrepreneurs and dreamers had participated in the race to develop a satisfactory cinema projection system including Britons Bert Acre, Robert W. Paul and William Friese Greene. It was only Louis Lumiere and his brother Auguste, whose family owned a successful photographic business, and Thomas Edison, a highly successful inventor, who had the necessary resources to develop this most important new method of communication – cinematography.

Over the next 15 years cinema spread like wild fire across America and Europe, with the French leading the way. Starting out as a feature of fairgrounds and side shows, it was taken up by entrepreneurs who built cinemas. Meanwhile the film makers were creating and developing the magic world of moving images which became "the seventh art" and a major source of entertainment world wide.

By 1910 the British Parliament had drawn up the first Cinematograph Act and French companies Gaumont and Pathe had opened offices in Soho, swiftly followed by nearly all the major American film companies.

Wardour Street and the streets around soon became the centre of film trading in Great Britain. Walking along Lisle Street or Gerrard Street in Soho's Chinatown today one is immediately made aware of what type of Chinese cuisine is on offer from each and every restaurant. In the thirties and forties and through to the sixties a walk along Wardour Street would have a similar effect, the menu equivalent being the latest products of the Studios. Nearly every building housed the offices of a major American or British studio: Columbia, Paramount, Universal, Pathe, British Lion, Hammer, Anglo American, Warner Brothers, Disney and United Artists, to name a few. Every window displayed stills and posters advertising their forthcoming movies. Only MGM and Rank chose to locate in St. James' and Mayfair, but even they had to come to Soho to do all their hard bargaining.

The film industry from its earliest days had divided into three sectors: film production, film distribution (renters) and film exhibition. Occasionally these three elements were to be found in one company, but this was rare, and the participants in the three activities tended to be suspicious of each other, and most certainly highly competitive, particularly the renters and exhibitors.

Films were not released in the same way as they are today: a new Bond, Harry Potter or Star Wars is promoted well in advance and booked in many cinemas as possible at the same time. In the thirties, forties and fifties the major





American studios made hundreds of films every year. Queues of people, managed by commissionaires, were a regular sight as film goers waited to see their favourite stars in their latest film. There were huge audiences to satisfy: annually 1,640 million people went to the cinema each year in Britain in the late 1940s. The film release system then was governed by what was known as the barring system whereby major cinema circuits (e.g. cinema chains), such as ABC, Gramada, Gaumont and Odeon, and highest money making cinemas, got first choice of new films and the smaller circuits and independent cinemas had to wait their turn. Also centred in Wardour Street, large numbers of people were required to administer this complicated system.

Soho buzzed during these heady days before television became a serious contender in the early sixties, and the purveyor of mass entertainment. There were 72 film trade organisations and myriads of production facilities – still seen in the post production facility houses that make up a substantial proportion of Soho traders today. Young men moved heavy cans of 35mm film on trolleys between the different technical facilities; the sound of film tracks emerged from editing suites in Soho streets and alleys; and well known film actors and actresses would be regularly seen as they rushed to recording sessions or press shows. Outside the offices of “Movietone News” and “Pathe News”, cameras, lighting equipment and cans of film were loaded on to wooden sided shooting brakes ready for the next shoots. The top Soho restaurants – the Breganza, Scotts, Isows, Wheelers and Kettners – were always packed with film makers. The top executives from the major distributor and production offices always occupied the same table and like their Hollywood bosses had personalities as large as the stars they entertained.

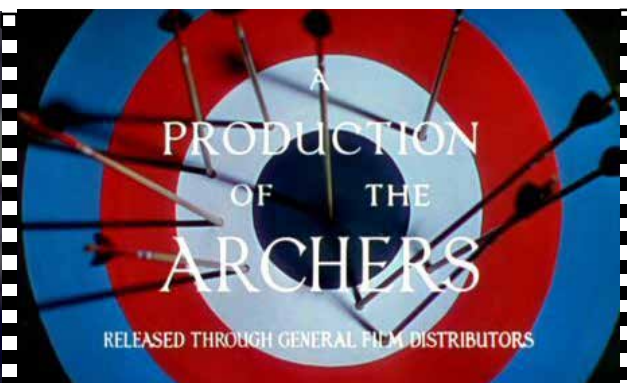
Soho at that time was filled with actors, agents, publicists, poster designers, musicians, film editors, animators, censors, film unions, specialist film technicians, designers, script writers, newsreel men, and feature and documentary film directors and producers – a remarkable creative film community centred around Wardour Street.

The film industry had two newspapers, “The Daily Cinema” and the “Kinematograph Weekly”. Their ratings, and those of members of the Critics Circle, could determine the success of a film.

Mention must also be made of the British Documentary Movement dating from early thirties. Under the leadership of John Grierson it was to exert an enormous influence. Paul Rotha, Basil Wright, Edger Anstey, Stuart Legg, Harry Watts and Humphrey Jennings all worked in Soho. Their work laid the foundations of the documentary genre on British television today, which is arguably the best in the world.

The one weakness was that, for a number of reasons, the many good British films were unable to penetrate the American market, whereas America dominated film exhibition in the UK. However this is no longer the case. British films do well in the USA and British actors and technicians are greatly valued. Soho remains a creative centre with a world-wide reputation.

LESLIE HARDCASTLE OBE



MUSEUM OF SOHO
www.mosoho.org.uk

Soho's Silent Cinemas

Because of his family's health problems, the diarist George Thomas, whose tenement rooms overlooked Berwick Market, didn't leave the house much. But, still, he managed to keep up with the latest film news from magazines and conversations with friends. Finally, in May 1930, he recorded a personal 'high-spot': a trip to see his first 'talkie', *The Broadway Melody*, probably at the nearby Empire Theatre, Leicester Square, which had recently been converted into MGM's flagship London cinema. George was hooked. 'From now on', he wrote, 'I am an ardent "talkie-fan," in the sense that I will never refuse the chance of going again.'

The legacy of the West End's gigantic movie palaces, most of them opened in the 1920s and 1930s, is still around us. As well as the Empire, the nearby Odeon Leicester Square and the recently closed Odeon West End have provided a link to a time when cinema was a large part of the glamour of a trip 'Up West'. Less visible are the traces of the West End's earlier film venues: the places that first introduced George Thomas's fellow Soho-ites to the movies, and that helped make room for cinema in the busy West End entertainment scene.

The West End hosted film shows from the earliest days. In February 1896, a few months after the initial screenings in Paris, the Lumière brothers' new Cinématographe device was given its first commercial demonstration anywhere in the UK at the Polytechnic Institute on Regent Street. Very quickly, the Cinématographe and other rival moving-picture technologies made their way onto the bills of the West End's variety theatres, where they stayed (in some form or other) for the next two decades. Dedicated film venues took longer to emerge, although there were early experiments. In May 1896, the film pioneer Birt Acres chose 'a pleasant little hall in Piccadilly Circus' (at 2 Piccadilly Mansions) to open his short-lived Kineoptikon, arguably the West End's first full-time cinema. More lasting was the venue opened in 1906 by Hale's Tours of the World at 165 Oxford Street, which used films and special sound effects to give its visitors virtual trips to far-off locations inside a replica train carriage.

By the time Hale's Tours closed in 1910, there were already several other cinemas in the West End. Soho proper got its first recorded cinema in 1908, when the French-born chemist Felix Haté opened the Electric Cinema Theatre at 6 Ingestre Place (later re-named the Jardin de Paris). Like many early cinemas, the Electric was a conversion, in this case from a ground-floor residence and an adjoining stable, which backed onto the narrow William and Mary Yard. This small cinema was popular with locals, especially working-class English, French and Jewish youngsters, who were charged rock-bottom prices to watch short programmes of

films, accompanied by an electric piano. Also popular with Soho's children was the National Bioscope at 20 Frith Street (a building best known for once being occupied by Mozart), which was opened by an Italian family in 1910.

Both these side-street cinemas closed before the end of World War I, unable to deal with the increasingly strict safety regulations imposed by the London Council Council, and also struggling in the face of competition from a new breed of purpose-built 'picture palaces'. An early example was the Piccadilly Circus Cinematograph Theatre, at 43-44 Great Windmill Street, built on the site of a former motor garage. Backed by the cinema magnate Montagu Pyke, it boasted such genteel amenities as a 'vestibule lounge', decorated (according to one trade paper) to suggest 'a drawing-room at a royal palace or ducal mansion'. Even more luxurious was the 700-seat West End Cinema (later the Rialto, and now the Grosvenor Casino), which opened in March 1913 at 3-4 Coventry Street, and soon became a favourite spot for film premieres and other gala events.

The wartime ban on luxury building meant that no new cinemas were constructed in the West End until well into the 1920s. When building re-started, the trend was for even larger 'super cinemas', like the Astoria on Charing Cross Road, opened in 1927. But small, more specialist film venues also found a home in the neighbourhood. At the very end of the 1920s, the Avenue Pavilion on Shaftesbury Avenue (on the spot of what is now the Curzon Soho) and the Palais de Luxe at 17-18 Great Windmill Street (before it was the Windmill Theatre) were pioneers of the repertory cinema movement in London. Their eclectic programmes of 'classic' and rare films from Hollywood, Britain and around Europe brought people into Soho from across the city, and allowed the era of silent films in the West End to last a little longer.



*About the author:
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at University College
London. More of
his research into the
West End's early
cinema history can be
found on the website
London's Silent
Cinemas: www.londonssilentcinemas.com*

SOHO Foodies

WILLIAM HARRY WHITE
Soho Clarion Guest Food Critic

Whilst walking around Soho after a hard day's work my stomach starts grumbling and I begin thinking of Fanny. Fanny Farmer that is. Yes my name is William and I'm a browniehololic.

Fanny Merritt Farmer reputedly invented the brownie recipe. This was first published in the seminal text 'The Boston Cooking School Cook Book' in 1905.

The eldest of four daughters, Fanny had a paralytic stroke at 16 and could no longer continue her schooling. However she was a brilliant and determined woman (think Mrs Doubtfire with a touch of Arthur Lowe.) During her many hours at home she became an expert baker and went on to be the director of a cooking school.

My first brownie experience occurred when I was 14 and worked at the Spar. Brenda on the deli always gave me a generous portion. I fell in love at first bite with that delicious combination of gooey fudgy centre and yielding crispy chocolate coating.

In 1980's Chichester - brownies were an exotic treat. But now I live in Soho and almost every coffee shop and café sells them. From beetroot to salted caramel, I've tried them all and to be honest some of them were rubbish. If she was alive today there would probably be a furious Fanny wheelchair drive by!

Opposite are my recommendations...

Cocktail Genius

Dick Bradsell

Sadly passed away on 27 February 2016, aged 56.

It is with great sadness that we announce the recent passing of Dick Bradsell, the bartenders bartender. Dick will be greatly missed by many in Soho on both sides of the bar. He was the inventor of the Espresso Martini, The Bramble, The Carol Channing to name but a few. Dick was also a great teacher at every bar that he ran from Fred's to the eponymous Dick's Bar in the Atlantic, Pharmacy, Colony Room Club, Groucho Club and latterly the Pink Chihuahua.

The Carol Channing

3/4 shot of Framboise eau-de-vie
2/3 shot of Lejay Creme de Framboise
Champagne

Pour 3/4 shot of Framboise eau-de-vie and 2/3 shot of Lejay Creme de Framboise into a chilled flute glass. Top with champagne. Garnish with raspberries.

Gails Artisan Bakery

128 Wardour St

Taste: 8/10

Moistness: 7/10

Price: £1.80

Contact details:

www.gailsbread.co.uk

@GAILsBakery

Always a popular spot.

Their brownie was gooey

and chocolatey but I am

greedy and found the

portion to be too measly.



Cutter and Squidge

20 Brewer Street

Taste: 7/10

Moistness: 6/10

Price: £3.50

Contact details:

www.cutterandsquidge.com

@cutter_squidge

Another welcome

newcomer to the hood.

However slightly pricey and

rather dry for my taste.



Lina Stores

18 Brewer Street

Taste: 8/10

Moistness: 7/10

Price: £2.00

Contact details:

www.linastores.co.uk

@linastores

Their famous baci brownie

is as delicious it sounds.

Highly recommended.



Elizabeth D Bakes

Berwick St Market

Taste: 9/10

Moistness: 9/10

Price: £3

Contact details:

www.elizabethdbakes.co.uk

@ElizabethDbakes

Elizabeth is a friendly

newcomer to the market

who does the best brownies

and cakes in Soho! This

is my neighbourhood

favourite. Very moist, full

of flavour with a satisfying

crispy casing.



Exhibitions SOHO

NICK SALMON

Soho Clarion Arts Roundup

Soho's contemporary art galleries are well worth a visit this Spring. There are a host of fantastic artists on show and, as ever, all exhibitions are completely free. To save you the legwork, here is a round-up of this season's best.

Frith Street Gallery on Soho Square are hosting a group show entitled *Tell It Slant*, featuring Polly Apfelbaum, Louis Bourgeois and Bob Law, among other artists. The show brings together a selection of works that explore ideas about abstract drawing where line and a sense of structure are fundamental. Scenes from urban centres and peripheral places encompass drawings on paper and other, less traditional materials (12 February – 29 April).

Over at Burlington Gardens, Pace Gallery are showing *The Calder Prize 2005 -2015*, which explores the enduring impact of Alexander Calder through the work of six contemporary artists. The exhibition coincides with *Alexander Calder: Performing Sculpture* at Tate Modern, and will feature the work of Calder in conversation with the six laureates of the Calder Prize to date: Tara Donovan (2005), Žilvinas Kempinas (2007), Tomás Saraceno (2009), Rachel Harrison (2011), Darren Bader (2013), and Haroon Mirza (2015). A maverick of modernist art, Calder rejected hierarchies of material, embracing industrial media including wire and sheet metal. For those who have visited the exhibition at Tate, this is a must see.

It goes without saying that the Photographer's Gallery is worth a visit, especially for those looking to escape the madness of Oxford Street. The *Easter Rising 1916* investigates the significant role of photography in informing the national consciousness that led to Irish independence. It features rarely seen photos and ephemera, including souvenir postcards, albums, press and military images. Issues of authenticity and manipulation are considered, as well as the contribution of women to the Rising. Another highlight is the first UK solo installation of Brazilian artist Rosângela Rennó, who is presenting the archives of photojournalist Aurelio Gonzalez. Rennó addresses the narratives of everyday protagonists during a time of political upheaval in Latin America between 1957 and 1973. With twenty analogue projectors, this show is worth a visit just to experience the equipment in use. For those who enjoy colour photography, an exhibition on Saul Leiter (1923-2013) charts his contribution to fashion magazines *Harper's Bazaar* and *Vogue*. A man who famously said 'I don't have a philosophy, I have a camera', his images of New York are pure visual poetry (all exhibitions til 3 April).

Frith Street Gallery, 60 Frith Street, W1D 3JJ Wed-Fri 10-6pm, Sat 11-5pm.

Pace Gallery, 6-10 Lexington Street W1F 0LB, Mon-Thurs 10-6pm.

The Photographer's Gallery, 16 - 18 Ramillies Street W1F 7LW, Daily, times vary.

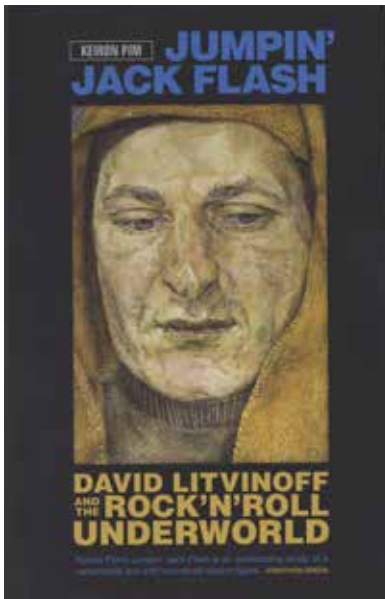


Above: *Basic Divisions* Polly Apfelbaum, 2012. Frith Street Gallery.

Below: Saul Leiter, *Taxi*, 1957. The Photographers Gallery



Literary SOHO



Kieron Pim spent five years researching and writing this biography of old Soho habitué David Litvinoff. Although he lived from 1928-75, it's really the 1960s that are most fascinating, with Litvinoff living out the social fluidity of that decade with friends from the criminal underworld, bohemian upper class and pop aristocracy. Procurer for the Krays, friend and enemy of Lucian Freud, occasional Daily Express hack, Litvinoff also shared a flat with Eric Clapton, and advised Donald Cammell on Performance, thus coming into the orbit of the Rolling Stones.

Litvinoff was born David Levy, changing his name to emphasise his Jewish roots in much the same way he would later loudly foreground his homosexuality: the risqué outsider making a virtue of his perceived social inferiority. He emerges from this book as an intelligent, charming, raconteur, leavened with equal doses of near-delusional confidence and self-destructive loathing. Whilst there's someone who fits that description in most Soho bars, Litvinoff was able to hold court in Chelsea and Soho bathed in the reflected glory of a wide circle of friends like Lord Harlech, George Melly, Marianne Faithful and assorted petty villains. Equally comfortable with the elite and the gutter, he was supported by both aristocrats and criminals, but being beaten-up and mutilated by the latter showed him to be presumptuously out of his depth.

It's a compelling look at sixties society, and in bringing this relatively unknown but mercurial character back to such readable life, Pim has pulled off what the best biographies hope for. And - for the sake of trivia - the Soho Clarion gets a mention on page 318.

Published by Jonathan Cape / £16.99

DAVID GLEESON

Ilana Fox's novel is light easy read that sits comfortably in the chick lit genre. Reading her novel was more of a guilty pleasure not unlike watching *Love Actually* on a Sunday afternoon wrapped in a duvet. The book tells the story of two women, Eliza and Cassie, the first being set in 1980's and the latter in present day Soho. Fox uses the rich history of Soho to good effect connecting their two lives at 69-71 Dean Street currently occupied by the Dean Street Townhouse, previously *Gossips* nightclub in the 80's, *Gargoyle Club* from the 20s to 70s and also the venue for Mozart's first concert in London.

Fox's Soho is place where young people frequent nightclubs, experiment with drink and drugs and enjoy new found sexual freedom. Eliza, who works behind the bar at *Gossips* and lives in a squat on Silver Place, falls into modelling and latterly prostitution as a result of heroin addiction. A predictable demise perhaps, however Fox manages to keep the reader engaged as she moves between the two lives of these fragile yet determined women.

Cassie, who works in book shop selling rare books, feels a strong connection to Soho, always returning to Dean Street for comfort and solace not unlike our 60 second interview Robert Rubbish. 69-71 Dean Street holds the key to Cassie unlocking the secrets of her family history that have been shrouded in mystery for several decades.

Throughout this novel one is reminded that we are all passing through Soho, that each business or resident is the custodian or steward of their property for a brief moment in time. The rich tapestry of area and the stories of those who have spent time here are waiting to be discovered. The *Glittering Art of Falling Apart* is a welcome addition to the many books on people and lives of Soho.

Published by Orion Fiction / £7.99

CLARE LYNCH



Stanley Evans

07/02/1922 - 15/02/2016

On February 15th, a week after his 94th birthday, Stan Evans died in University College Hospital. A popular and well-known figure in Soho, Stan had made the neighbourhood his home for well over half a century, and had been an active member of the area's

creative/media population through his work as a photographer and film technician.

I got to know him not long after moving into a flat across the street from his home. Stan often shopped in Berwick Street and was regularly out and about. Although he lived alone and essentially did as he pleased, he was a real community member, speaking to and known by many people in the area. Just over a year ago, he achieved unwelcome media fame when he was mugged in the lobby of his home. His attacker was caught and jailed, and Stan vowed that the incident would not deter him from going where he wished and doing what he pleased.

But he was a bit of a mystery in that, besides the fact that he loved political debate (his humorous contempt for the current Government was common knowledge), we really knew little about him, and a more complete picture of his life has only been pieced together via conversations with acquaintances and his niece in Scotland. Born on a farm in mid-Wales, Stan's family moved to Cardigan when he was a small child, and there he grew up. Trained as a draughtsman, the war saw him employed at nearby Aberporth, making detailed - and very secret - drawings of missile defences. But his great passion was photography, and before the end of the war he moved to London to pursue this, lodging at first in Covent Garden with his uncle, the celebrated opera tenor Edgar Evans. By the end of the 1940s, Stan was working in the film industry - he was part of the crew for *Brighton Rock* (1947) and *The Winslow Boy* (1948), amongst others - and working out his ambition as a freelance photographer. He occasionally shared stories of his friendship with Richard Attenborough, which grew from working on *Brighton Rock*, getting lifts to work at film studios with a young Michael Winner, and taking the first agency portraits of a teenage Michael Crawford.

Moving to Soho sometime in the late 50s or early 60s, Stan met and fell in love with Eva Maria Ortner, an Austrian au pair working for a wealthy family in Portland Place. They lived together for a brief time before she accompanied her employers on a trip to Africa, where sadly she contracted a fatal virus. They planned to marry, but Stan remembered her returning to London and "just wasting away".

Photography was always his main interest and, where possible, source of income. For a while he ran a photographic shop on Regent Street, and once when freelance work proved difficult he worked for British Telecom. He leaves a vast collection of his pictures, which - who knows? - might include fascinating glimpses of mid-century Soho.

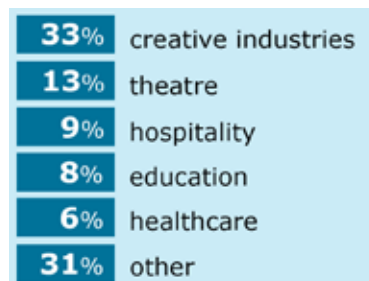
DAVID GLEESON

Meeting Housing Needs of the Local Working Community

For several months we have been running a survey aimed at people who work in central areas where we operate (such as Soho, Covent Garden, Fitzrovia and Pimlico) but who cannot afford to live near their places of work. The survey asks about the types of work they do, their household incomes, where they currently live and what sort of property they would need if they could live in central London.

So far we have received more than 130 responses. Key findings from the survey to date are:

- Almost 75% of respondents have a household monthly income below £2500 after deductions - but the average central London market rent is now around £2500 per month, meaning they have to live much further out.
- Most people would prefer to live nearer work so they have more quality time at home and cut down on travel spending.
- Most respondents said that work was their main connection to the local area. People working locally are typically employed in creative, leisure and support services (breakdown to date in chart below)



Using data from the survey we target the particular ranges of household incomes where most need is identified.

Rather than charge a proportion of local market rents we will set our discounted rents at 35% of average gross weekly income of the salary band we have targeted. So, if we were developing homes for those on average incomes of £26k, we would set a discounted rent of £175pw.

To further strengthen our knowledge and understanding of their needs, local workers are encouraged to complete the survey at: www.sohoha.org.uk/survey

We will continue to operate the survey and report our findings.

www.sohoha.org.uk
Soho Housing
4th Floor, 120 Charing Cross Road
London WC2H 0JR

Telephone: 020 7557 7400
Opening Hours: Mon - Fri 9am -5pm



ZEST Pharmacy

R.I.P.

1950 - 2016

written by the owner
of Zest Pharmacy

RICHARD PIERCY



It was a warm sunny day in August 1988; I was hurrying through the streets of Soho, at that time so unfamiliar to me, trying to locate what was then known as Broadwick Pharmacy; I'd been booked to work there for the day as a locum pharmacist; Google maps was still a thing of science fiction and I was already 15 minutes late! I rushed past the Star and Garter on Poland Street and took a left onto Broadwick Street; at last, a 100 yards in the distance, I saw a neon sign on the side of a building announcing the location of the pharmacy. I rushed in, introduced myself and got to work on the line of prescriptions that had already built up in the dispensary, whilst being totally spoiled by the endless cups of tea made by staff member and Soho resident Pat Rainey; a name no doubt familiar to some in the area.

The pharmacy was owned at this time by Michael Moss who, at the end of my shift, forgave my earlier tardiness and offered me a fulltime position and so began my association with Soho, and one that has lasted for 28 years.

Soho had me instantly hooked. The bustling narrow streets populated by an eclectic mix of small shops, bars and restaurants were in sharp contrast to the major West End thoroughfares on its borders, that had by then surrendered to the monotony of the chainstore culture. Berwick Street market was at the epicentre of this unique neighbourhood; the butchers and fishmongers rubbing shoulders with J&A Beare Violin Manufacturers, The Blue Posts Pub, John Wilkes Riflemakers, Joe's Basement Photographic Lab, Borovicks Fabrics and the Pharmacy; all thriving on the same pitch within 100 yards of each other. This was complemented by the overriding sense of community amongst the people who lived and worked here which still exists to this day. So when in 1990 Michael suggested I buy the pharmacy from him, I agreed without hesitation.

The early 90's was the beginning of a seismic shift in the retail business, and a time when the supermarkets started to encroach on territory traditionally occupied by small neighbourhood shops; the situation made worse by the arrival of an economic recession. I realised that if the

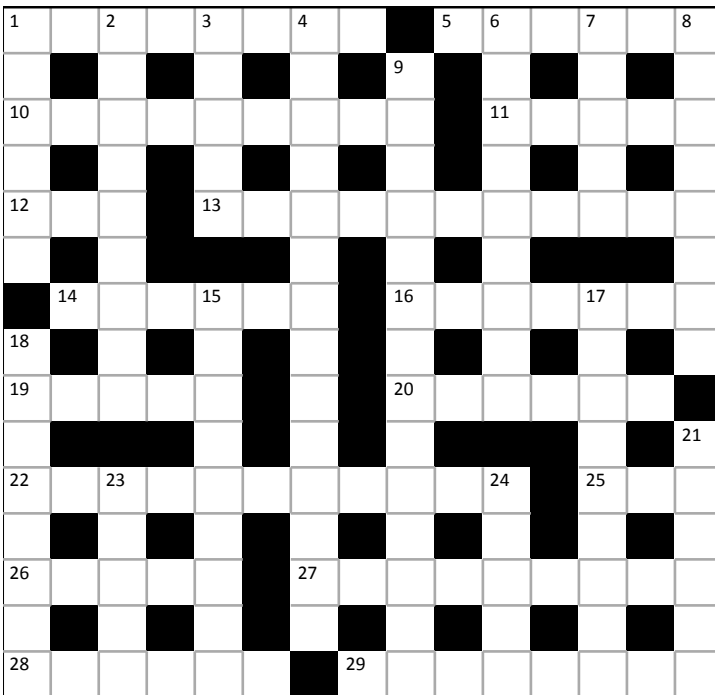
pharmacy was going to survive and continue to serve the local community as it had done since opening in 1950, an urgent rethink was required. I decided that the pharmacy needed a new name to reflect the fact that modern healthcare not only treats illness but is also instrumental in promoting and maintaining good health and wellbeing. After making a list of possibilities aided by Roget's Thesaurus, I chose the name Zest. The pharmacy also needed to attract more customers and so a broader range of stock was required. At around this time, I'd been introduced to a greetings card publisher who offered to supply a quantity of cards 'sale or return'. The goods arrived at the beginning of the next week and by the Friday had sold out; so began the adventure into the giftware market. It wasn't long before the shop became as well known for selling gifts and cards as it was for being a pharmacy.

Like most areas of life, community pharmacy is continually evolving, with many new services envisaged for the future to enhance those already on offer. Sadly Zest Pharmacy will not be able to participate in this and continue to serve the Soho community as it has done for the last 66 years. Closure has been forced due to the redevelopment and unaffordable rent increases that seem to be part of the gentrification of the area. In an attempt to keep the pharmacy open I explored every option, but none produced a viable solution and so it was with regret that I decided to close.

Having spent over half of my life in Soho, I would find it impossible to leave completely. I began photographing local people, on arrival in the area nearly 30 years ago. Since making the decision to close the pharmacy, I've rented some studio space in the neighbourhood to continue and develop this project and see where it takes me. So if you're approached by a guy with a camera who looks like the one that used to dispense your prescription – don't worry, it'll be me!

With sincere thanks to all those who have supported Zest Pharmacy over the last 28 years.

Crossword



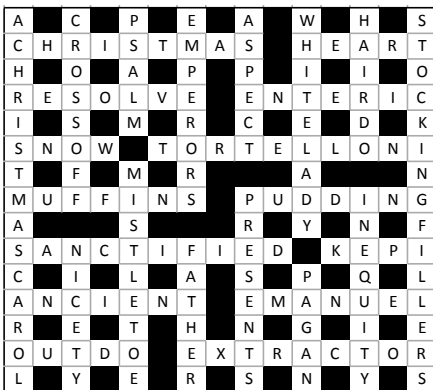
Across

- 1 Examines tip of plum covered in ants? (8)
- 5 Slumbering snake coils round shelter (6)
- 10 Doctor reuses rig for consulting rooms (9)
- 11 Starts with no limits (5)
- 12 Mother returns nuts (3)
- 13 Cook overcome as he proposes (11)
- 14 Held responsible for blow in bed (6)
- 16 Scrap alternate players before start of test (7)
- 19 Time dicky heart for doctor (5)
- 20 Best to overeat around start of Easter (6)
- 22 Heavy rain storms drub locusts (11)
- 25 Not well, but doesn't start medication (3)
- 26 Graduates in depression (5)
- 27 Makes longer distances without measure (9)
- 28 Small part players? Bye bye! (6)
- 29 Charges writer in sexes mix up (8)

WIN A BOTTLE OF CHAMPAGNE.

The Vintage House of 42 Old Compton Street has generously donated a bottle of Champagne as the prize for this competition. The first correct entry to be pulled from a hat will win the prize.

*See below for answers to 163



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Down

- 1 Within popular team (6)
- 2 Took off quickly and lost blood after scratch (9)
- 3 Choose to change 7's direction (5)
- 4 Witches woes from hard work and bother (4,3,7)
- 6 Intermittently changes pants. Good? (4,3,2)
- 7 Put up to change 3's direction (5)
- 8 Overtaking speed for proportion succeeding (4,4)
- 9 Very powerful beasts surrounding confused stag ran on (2,5,2,2,2)
- 15 Comedian confused with a country (8)
- 17 Cooking device grime gets all over the place (3,6)
- 18 A single vehicle in distance. Friendly? (8)
- 21 Finishes nearly second (6)
- 23 Start where the film actor may be (5)
- 24 Composer starts to strain and try in earnest (5)

Soho Village Fete Sunday 17th July 2016: For enquiries or offers of help please email: lisa.sheehy@thesohosociety.org.uk



Ask Augusta



SPRING TIME IN SOHO

At this time of year I am always pleased to see the first signs of spring. There may not be gambolling lambs and nesting birds in Soho, but the signs of spring are still apparent in the lengthening days and people beginning to sit outside in the squares once again.

As the new growth of spring begins I am reminded once again of how amazed I am when I see a weed sprouting in the cracks of a pavement, or of a bush putting down roots in a neglected gutter. There's hardly any soil, no nutrients and not much water and yet the plant tries to grow as best it can. People are not much different! According to the approach I use in my work as a psychotherapist, we are all born with the desire to grow deep within us and the urge to develop remains even when circumstances are against us.

The conditions for growth are not good for many of us. We may have been born into situations in where opportunities were limited by lack of resources. Poverty has a very negative impact, as well neglect, and not being loved and wanted by our parents is very damaging. Others have not been able to flourish because of challenges encountered in later life. Health difficulties, unemployment, relationship

breakdown or addictions are very challenging indeed.

Like the weed pushing its way up through a crack in the tarmac, I am in awe of the people I've encountered who have been determined to survive great challenges. Many of them go on to take charge of their lives and to flourish in ways which no one would have predicted.

Now that there is a little more warmth in the air and a little more sunshine, I'm interested in knowing how do you see yourself developing in the coming months? How can you help yourself achieve your potential?

Augusta Wolff is a UKCP registered psychotherapist. www.awcounselling.co.uk
If you would like her to respond to a problem you are facing, please email her at: augusta@thesohosociety.org.uk
Unfortunately Augusta is not able to enter into correspondence with readers.

60 Second interview



Name? Robert Rubbish

Age? 42

Star Sign? Cancer

What colour are your socks today?
Mustard yellow.

What was the last dream you remember having?

Driving on a freeway at nighttime, a recurring dream.

When you were little, what did you

want to be when you grew up?

An artist.

What would you save if your house was on fire? My purple and yellow y fronts as they are of current cultural significance.

What's in your wallet/handbag?

Library card, debit card, a nice day card and 55p in coins.

Are you allergic to anything?

'Work' to quote my dad.

It's your last meal ever; what 3 courses do you choose?

Avocado on toast, fish and chips, and napolitan ice cream.

Favourite film? Apocalypse Now

Favourite book? John Steinbeck, Tortilla flats

What do you do to exercise?

Psychogeographical drifting.

Who is the person that most inspires you? My mum.

What are you afraid of? Flying
How many times have you been in love? I would say five times but in lust many times.

Do you speak any other languages?

Yes, the language of love.

What's your favourite word?

Fabulous

Do you have any regrets?

Yes, too many.

Who are your five dream dinner party guests? Captain Sensible, Kim Wilde, Nigella Lawson, Bob Dylan and Christopher Biggins.

Where's the wildest place you've ever been naked? The Colony room.

Do you play any instruments?

Drums badly.

Pet hates? Tories

Pets? I look after a Jack Russell.

What's in your fridge?

Lots of out of date eggs.

Bath or shower? Bath

Sweet or Savoury? Sweet

Cup of tea or Glass of wine? Tea
Who'd play you in a film of your life? Robert De Niro.

Best advice you were ever given?

Give up, you're no good.

Favourite place to spend Sunday in Soho?

Eating creamcakes in Maison Bertaux.

Robert's solo exhibition, 'Spiritus Soho Volume Zero' will be at The Society Club, 12 Ingestre Place from 7th April - 5th May.

Panel Discussion on Soho and Crossrail 2

Panelists include: Brigid Burnham, Senior Consultation & Engagement Manager at TfL
and Ally Clow, Manager of the Curzon Soho
(other panelists will be announced closer to the date via @sohosocietyw1)



The Soho Society Annual General Meeting

6.30pm on Thursday 21st April

St Anne's Community Hall

55 Dean Street, Soho


London W1D 6AF.


Spyros Koskinas

Andy Jones

Franco Scintu

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Watsons Pharmacy has been established for over 35 years in the Soho area. Our aim is to provide our best service for our local community. Our services are: -

Medicine & Appliances Dispensing 藥單配藥服務	Needle & Syringes Exchange Service 針筒交換回收服務	Electronic Prescription Service (EPS) 電子藥單配藥服務	Home Delivery Service (within 1 mile) 送藥服務 (一里之內)
Repeat Dispensing 重複藥單服務	New Medicine Service (NMS) 新處方使用服務 (只限哮喘、糖尿病、高血壓、漸進性眼疾)	Emergency Hormonal Contraception Service 緊急避孕服務 (事後避孕藥)	Supervised Medication Consumption 藥物使用監管
Healthy Lifestyle Advice and Promotion 健康生活諮詢及推廣	Medicine Use Review (MUR) 藥物使用跟進服務	Stop Smoking Service 戒煙服務	Chinese Language Access Service 中文翻譯服務 (只限於藥物翻譯)
Medicine Disposal 安全處理藥物	Health Check Service (Blood Pressure) 健康檢查服務 (量血壓)	Minor Ailment Service 輕微疾病諮詢服務	

Opening Hours		營業時間	
Monday	9:00 a.m. to 6:30 p.m.	星期一	上午九時 至 下午六時三十分
Tuesday	9:00 a.m. to 6:30 p.m.	星期二	上午九時 至 下午六時三十分
Wednesday	9:00 a.m. to 6:30 p.m.	星期三	上午九時 至 下午六時三十分
Thursday	9:00 a.m. to 6:30 p.m.	星期四	上午九時 至 下午六時三十分
Friday	9:00 a.m. to 6:30 p.m.	星期五	上午九時 至 下午六時三十分
Saturday	Closed	星期六	休息
Sunday	Closed	星期日	休息

ADVERTISE IN THE SOHO CLARION

The Soho Clarion has a circulation of 4,000 hard copies that are distributed across Soho to local businesses and residents. We also have a substantial online readership in the uk and overseas.

The Soho Clarion is the not for profit community magazine of The Soho Society that aims to make Soho a better place to Live, Work or Visit.

Our advertising rates are as follows:

Full Page: 210mm x 297mm = £495 for 1 ad or £1400 for 4 ads (£350 each)

Half Page: 210mm x 148mm = £275 for 1 ad or £800 for 4 ads (£200 each)

Quarter Page: 105mm x 148mm = £150 for 1 ad or £420 for 4 ads (£105 each)

Double box: 74mm x 105mm = £100 for 1 ad or £260 for 4 ads (£70 each)

Box: 74mm x 52mm = £50 for 1 ad or £160 for 4 ads (£35 each)

Advertising artwork to be supplied as print-ready PDF with the following specifications:
Resolution: 300 dpi, Bleed: 3mm all edges, Colour profile: CMYK

The magazine is published in March, June, September and December.

Copy deadline for the Summer issue of the Soho Clarion magazine is 14 May 2016.

Our Summer Issue will be a Foodie Special exploring Soho's history as a culinary destination. We'll also be talking to present day food heroes in Soho.

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JAMES BOND 007

Tickets are available at the venue box office daily. To avoid the queues please purchase your tickets in advance. *Please check website for special event announcements as these may result in the Museum being closed.

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Opening times: Monday - Friday: 9am – 5.30pm • Saturday - Sunday: Closed



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